

The Cleveland Museum of Art

May

Members Magazine

Current Exhibitions

Cover: Monet's La Japonaise *(detail) from the Museum of Fine Arts, Boston, is one of three Impressionist masterpieces that viewers can enjoy until the end of the year.*

FABERGÉ IN AMERICA

Gallery 101, through May 11
More than 400 exquisite examples of the work of the legendary master jeweler
The Cleveland showing is sponsored by the Chubb Group of Insurance Companies and KeyBank

THOMAS EAKINS: THE ROWING PICTURES

Galleries 234 and 234A, through May 18
The complete group of nine oil paintings and fourteen works on paper: a monument of American realism. The Cleveland showing is made possible by Patron Sponsors Jane and Michael Horvitz and Donna and Jim Reid, with additional support from Yale Friends Constance and Allen Ford, Diann and Thomas Mann, Anne and Henry Ott-Hansen, and Nancy and Bill West, and special thanks to Carol and Dick Michel

MANET, MONET, WHISTLER: THREE MASTERPIECES

Gallery 235, May 25, 1997–January 4, 1998
Major works by leaders of an artistic revolution

A GRAPHIC ODYSSEY: ROMARE BEARDEN AS PRINTMAKER

Galleries 111 and 112, through July 6
Deeply personal images of a fascinating life

ALONE IN A CROWD: PRINTS BY AFRICAN-AMERICAN ARTISTS OF THE 1930s–40s FROM THE COLLECTION OF REBA AND DAVE WILLIAMS

Galleries 109 and 110, through July 6
A singular vision of America

KENRO IZU PHOTOGRAPHS: LIGHT OVER ANCIENT ANGKOR

Gallery 105, through June 5
Large-format platinum/palladium contact prints of Cambodian monuments



Angkor #219, Ta Som, *1995, a platinum/palladium print by the Japanese-born photographer Kenro Izu, is on view in gallery 105 in the exhibition* Light over Ancient Angkor.

From the Director

Dear Members,

On the second Sunday of the month, we'll close the doors on the illustrious run of *Fabergé in America.* The exhibition certainly anticipated springtime for us here at the museum—those gray days of late winter were simply dazzled away by the 400 works of decorative genius and the appreciative throngs who visited us to experience firsthand the splendor of Fabergé.

At this writing, it appears that the one million mark for total attendance during the tour of the exhibition will be reached sometime during the last two weeks of the run. Our own attendance will probably exceed 150,000 visitors. Serving such crowds is a challenge, and I thank all those on our staff, and especially the many volunteers, who helped make seeing *Fabergé* a satisfying experience for our visitors. If you have not yet seen the show, there is one more members day on Monday the 5th of this month.

Believe it or not, we have actually been busy with other activities while *Fabergé* has been here. Many by now will have visited the two exhibitions in the prints and drawings galleries, *Romare Bearden: A Graphic Odyssey* and *Alone in a Crowd,* both of which highlight great works by African-American artists from the middle and late 20th century. Jane Glaubinger's articles in last and this month's magazines provide an overview. A new photography show, *Kenro Izu Photographs: Light over Ancient Angkor,* opened last month in our revamped gallery 105, with a selection of large and beautiful platinum/palladium contact prints depicting the ancient Cambodian monuments at Angkor. And on the 25th of this month we open *Manet, Monet, Whistler: Three Masterpieces,* which we here are informally calling "the three tall women" because each painting is a large, vertical-format portrait of a standing woman. These works are on loan from the Museum of Fine Arts in Boston and the National Gallery in Washington, in exchange for a group of Picasso works from the collection for the traveling show *Picasso: The Early Years.* Read Bill Robinson's article for the complete story; then, of course, come meet these impressive individuals yourself.

Sincerely,

Robert P. Bergman

Robert P. Bergman, Director

N.B.: In response to the needs of our audience and following a careful analysis of our attendance patterns we have decided to change the museum's public hours as of May 13. Our complex schedule will be replaced by a very simple one: 10:00–5:00 Tuesday, Thursday, Saturday, and Sunday and 10:00–9:00 Wednesday and Friday. The number of public hours stays virtually the same, but their pattern should provide more attendance opportunity for more people. I hope you find the changes to your liking.



May 5 is your last chance to see Fabergé in America *in a members-only setting.*

Painters of Modern Life



Inspiration for Manet's Street Singer *(about 1862, Museum of Fine Arts, Boston) came during a stroll along a Parisian street. The artist was startled by a woman who burst from the doors of a café, clutching a guitar.*



Critics were baffled by The White Girl (Symphony in White, No. 1) *(1862, National Gallery of Art). Does the woman's cut flower imply she is a fallen woman, or a regretful bride on her wedding night? "My painting," Whistler retorted, "simply represents a girl dressed in white standing in front of a white curtain."*

MANET, MONET, WHISTLER: THREE MASTERPIECES
May 25, 1997–January 4, 1998

In the 1860s and 1870s a small group of artists precipitated a revolution in the visual arts by challenging conventional styles and subjects. *Manet, Monet, Whistler: Three Masterpieces,* currently on view at the museum, assembles three major works by leaders of that artistic revolution. Determined to forge a new aesthetic agenda for the painting of modern life, these artists became the focus of public controversy and critical debate. Their works and participation in unsanctioned exhibitions ultimately undermined the system of government-

These paintings appear in exchange for five paintings by Pablo Picasso, including La Vie, *lent by the Cleveland Museum of Art to the exhibition* Early Picasso, 1892–1906 *at the National Gallery of Art, Washington, D.C., and the Museum of Fine Arts, Boston (March 30, 1997–January 4, 1998).*

The sexual connotations of Monet's La Japonaise (Camille Monet in Japanese Costume) *(1876, Museum of Fine Arts, Boston) did not escape one critic, who remarked on the Samurai warrior with drawn sword, "placed—we dare not say where." Always short of cash, Monet probably hoped the exotic subject would attract a purchaser.*

sponsored art and academies that controlled the cultural life of Europe.

Edouard Manet (1832–1883) became a reluctant leader of the avant-garde only after his paintings *Luncheon on the Grass* and *Olympia,* both of 1863, incited a public scandal. *The Street Singer* embodies his ambition of depicting everyday life in a bold, modern style. The modernity of the subject—a contemporary "type" frozen in split-second action—fascinated Manet, who added the detail of her munching a cluster of cherries. To realize this vision he selected a new model, 18-year-old Victorine Meurent, who would soon pose for *Luncheon on the Grass* and *Olympia.* Not conventionally beautiful, Meurent's hard features and impenetrable gaze seemed to personify the impersonal, dehumanizing forces of urban life. The style, as much as the subject, startled Manet's contemporaries. Abandoning the somber browns and the smooth, glossy surfaces of academic painting, Manet applied strong color with thick brushstrokes to create the optical sensation of an instantaneous burst of light. The absence of conventional modeling and a redeeming moral narrative appalled critics, who denounced the painting as pallid, vulgar, and sinister. It did not find a defender until 1868, when the novelist Émile Zola cited its "extreme simplicity and exactitude" as evidence of Manet's "keen search for truth."

The White Girl by James McNeill Whistler (1834–1903) also provoked controversy in London and Paris. Along with Manet's *Luncheon on the Grass,* the painting was ridiculed at the Paris Salon des Refusés of 1863, an exhibition of works rejected by the official salon. Critics accused Whistler of insulting the public with a crudely painted incomprehensible subject, searching in vain for some familiar meaning in this depiction of Whistler's beautiful Irish mistress, Jo Heffernan, who stands on a wolfskin rug and stares vacantly into space. Speculating that the artist was mostly interested in exploring poetic effects of light and color, one reviewer described the painting as a "symphony in white." Whistler embraced the title because it expressed his aim of de-emphasizing storytelling and illusionism. Indeed, his concern with arranging white against white accounts for the painting's radical modernity and anticipates later experiments in abstract art.

Equally committed to formal innovation, Claude Monet (1840–1926) presented *La Japonaise* at the second Impressionist exhibition of 1876. It depicts his wife, Camille, posing as



a flirtatious courtesan in a Japanese theatrical costume. Her blond wig emphasizes the contrast between her European features, an identity reinforced by the tricolored fan, and her oriental accessories. Besides the exotic subject, the painting is a remarkable experiment in decorative design. The red dress calls attention to the flat picture surface by echoing the framing edge below, while above it is surrounded by fans that seem to float in air like lilies on a pond. Influenced by Japanese prints, Monet's elongated picture format enhances the modernist emphasis on flattened space and decorative surface rhythms.

■ William Robinson, Assistant Curator of Paintings

Alone in a Crowd



John Woodrow Wilson's lithograph of 1945, Street Car Scene, *reflects the loneliness and alienation of African Americans in a mostly white, segregated world.*

ALONE IN A CROWD: PRINTS BY AFRICAN-AMERICAN ARTISTS OF THE 1930s–40s FROM THE COLLECTION OF REBA AND DAVE WILLIAMS
April 22–July 6, 1997

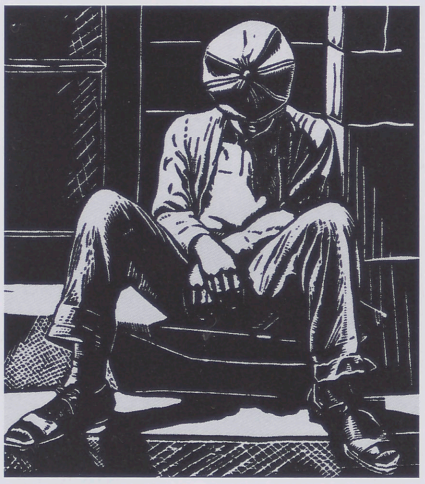
The remarkable efforts of a group of artists who have largely been neglected until now are featured in an exhibition of 105 rare prints by 42 African-American artists. Many of them first gained access to printmaking instruction and facilities in neighborhood art centers sponsored by the Works Progress Administration's Federal Arts Project, which from 1935 to 1943 provided jobs for thousands of unemployed artists. Previously barred from such opportunities by racial discrimination, African-American artists found an environment that fostered invention, innovation, and the creative exchange of ideas and technical information.

With a high degree of skill and insight, these artists express a singular perspective on America. Although a few used abstract styles, most favored a straightforward, realistic approach. The prints explore a range of themes introduced in the 1920s during the Harlem Renaissance, the first self-conscious cultural movement among people of color: black heritage and history, racial consciousness and pride, the effects of political and social injustice, the importance of music and religion in African-American culture, and candid portrayals of daily life.

Many of the works portray the abysmal poverty black southerners faced. By 1918 the Great Migration had seen nearly 250,000 African-

Organized by The Newark Museum and circulated by the American Federation of Arts, the exhibition is a project of ART ACCESS, a program of the AFA with major support from the Lila Wallace–Reader's Digest Fund. The exhibition program of the AFA is supported in part by the J. Carter Brown Fund for Exhibitions, established by the AFA in 1992. Promotional support is provided by Cleveland Life *magazine and WNWV 107.3 FM.*

American farmworkers travel north to urban industrial centers in an attempt to escape bigotry. In the 1930s and 1940s their descendants rediscovered the South as a place of beauty, strength, vitality, violence, and tradition. Charles White, who was raised in Chicago, explained that on a trip to the South he "learned to understand the beauty of the Negro's speech, his folklore and poetry, his dances and music." White's lithograph *Hope for the Future* depicts a mother and child before a window that looks out on a noose hanging from a bleak, dead tree. The reference to lynching, and the bitter title of the work, reflect pessimism about the future.



Indeed, much American art made during the Great Depression and the years preceding World War II expressed anger, alienation, and despair at economic conditions that left half the families in Harlem unemployed. Although the exhibition displays many poignant images of those down on their luck, such as William E. Smith's *Poverty and Fatigue*, other aspects of black life also are explored. Sargent Johnson, for instance, used prints to express a strong sense of racial consciousness and pride. "It is the pure American Negro I am concerned with, aiming to show the natural beauty and dignity in that characteristic lip and that characteristic hair, bearing and manner," he said in 1935, "and I wish to show that beauty not so much to the white man as to the Negro himself." African-American printmakers studied African art, which they considered part of their legacy. This heritage also resulted in an explosion of music and dance—blues, jazz, swing, and the jitterbug—which figure prominently as subjects of a number of prints in the exhibition.

Alone in a Crowd depicts the dreams and aspirations of people seeking dignity and self-definition as a community. Although the armed forces were racially segregated until 1948, and black workers were excluded from working in defense industries until late in 1941 (when threats of a protest march on Washington finally opened the doors), many of the prints display the patriotism of African Americans, their pride in serving in World War II and in supporting the war effort at home. The badge "Boston Navy Yard" is an important detail on the worker's overalls in John Woodrow Wilson's 1945 lithograph, *Street Car Scene*. As Leslie King-Hammond notes in the exhibition catalogue, "Black artists around the country took full advantage of every possible chance to provide history with a visual legacy of their times, their culture, and their ideals."

■ Jane Glaubinger, Curator of Prints

One of the country's most active community art centers was Cleveland's Karamu House, founded in 1915, where William E. Smith was a student. Using linoleum as a matrix because it was inexpensive, his stark 1940 image, Poverty and Fatigue, *is a harsh indictment of the Depression. Whereas white artists typically depicted the downtrodden worker in groups, African-American artists often portrayed individual figures.*



African textile designs published in The Illustrated London News *inspired William McBride's 1941 screenprint,* Masks.



William Henry Johnson exploited the ability of screenprinting to provide bright areas of flat color in Jitterbugs II *(about 1942), which also exemplifies his deliberately naive style.*



A Message of Hope

Hendrik van Balen (1575–1632) enjoyed much success in his native Antwerp, where he was known for his delicately painted and brightly colored religious and mythological scenes. During his youth he traveled to Italy, and his paintings often reflect an influence of Venetian and Roman 16th-century art. Among his friends were Jan Bruegel and Peter Paul Rubens, with whom he undertook a diplomatic mission to Holland in 1613. Van Balen's studio was almost as popular as that of Rubens, and his students included the animal painter Frans Snyders and Anthony van Dyck, who portrayed van Balen in his set of prints depicting famous artists and intellectuals (known as the *Iconography*). Van Dyke's portrait shows van Balen holding the head of a classical statue, suggesting the artist's interest in the antique.



The rich colors of Hendrik van Balen's Trinity *(about 1620, oil on wood, Mr. and Mrs. William H. Marlatt Fund 1996.26) celebrate the ultimately joyful aspect of the subject matter. The figure depicted in the doorway of the clasp of God the Father's cope could be the Virgin Mary.*

Van Balen's depiction of the *Trinity* demonstrates the artist's treatment of traditional religious themes. Less common in the 17th century, the subject was most popular in the medieval and Renaissance periods. There were two well-known Trinity types: God the Father holding Christ on the Cross (as seen in a 15th-century French painting from Provence hanging in gallery 215) or, as here, holding his Son on his burial shroud. Above God the Father hovers a light-emanating dove, the symbol of the Holy Ghost. Angels carry symbols of Christ's Passion: the spear, nails, crown of thorns, hammer, crucifix, and instruments of flagellation. At the lower left an angel carries Veronica's veil; on the ground are the dice played by soldiers to divide Christ's garments.

God the Father wears both the three-tiered papal tiara and an elaborately decorated cope (ecclesiastical vestment) with a morse (clasp) representing the old basilica of Saint Peter's. The small figure depicted in the morse is difficult to decipher, but may represent the Virgin Mary as the embodiment of the Church because she holds a ciborium (vessel for the consecrated Eucharist) in her right hand and a scepter in her left. The angels in the foreground swinging censers wear dalmatics, liturgical garments that suggest not only the re-enactment of the Crucifixion during the sacrament of the Mass but also the path to redemption through the Catholic Church. Angels express sorrow at Christ's death while cherubim sing his praises of resurrection. The ultimately joyful aspect of the painting's subject matter—the triumph of life after death through the Church and the adoration of the Trinity—is represented by the bright, gay colors and the rich fabrics, crowns, and wreaths of flowers worn by the angels. The vision of the Trinity, despite and because of Christ's bloody body, is an object of veneration and respect, carrying the message of hope, redemption, and salvation.

The Trinity is one of van Balen's largest paintings and certainly his masterpiece of religious imagery. It is painted on a single piece of unbroken wood panel, probably oak, and is in an amazingly fresh state of preservation. The delicate detail of form, the luminosity of glazes, and the unusually rich colors of the *Trinity*, characteristic of van Balen's finest paintings, demonstrate his rightful popularity in early 17th-century Catholic Flanders. This recent acquisition is a happy counterpoint to the museum's pictures by Rubens and van Dyck, exhibiting a different facet of Flemish art.

■ Diane De Grazia, Clara T. Rankin Chief Curator

Film

Arab Film Festival

Five years after our survey of Egyptian cinema, we sample contemporary filmmaking from five other Arab countries or regions—Syria, Palestine, Lebanon, Algeria, and Tunisia. Despite a common language, these nine movies sport great diversity. *Tale of the Three Jewels* (the 7th), *The Night* (the 14th), and *City Dreams* (June 1) are all coming-of-age sagas that focus on young Arab boys living in turbulent times. *Al Leja* (the 4th) and *Stars in Broad Daylight* (the 21st) are condemnations of paternalistic Arab society. *Haifa* (the 7th), *Cheb* (the 21st), and *The Greedy Ones* (the 25th) are also societal critiques, dealing with refugees, racism, and consumerism. Finally, *Navigators of the Desert* (the 25th) is a dazzling one-of-a-kind adventure, an exotic account of sand creatures and desert apparitions that has been likened to *The Arabian Nights*.

Eight of the movies are Cleveland premieres; all are being toured by the Pacific Film Archive with funding from the Rockefeller Foundation. Admission to each program (including three double features) is $5, CMA members $4.



City Dreams

The Life of Tennessee Williams

On Sunday the 18th at 1:30, we present two documentaries (*Tennessee Williams' South* and *Tennessee Williams: Orpheus of the American Stage*) about the great playwright whose *The Glass Menagerie* is offered by the Great Lakes Theater Festival, May 15–June 1. Cosponsored by GLTF; admission free.

Bulletin! The new museum hours allow us to show movies on Friday nights at 7:00—watch for three Cleveland premieres, May 16, 23, and 30. Call ext. 465 for info.

1 May/Thursday

Adult Studio Series Begins 9:30–noon *Batik*. Four Thursdays, May 1–22. Fee $60 for the series. Learn the ancient art of batik in a new way. Using cold water dyes and painting instead of immersion techniques, participants will work on both cotton and silk, creating one personal item as well as a kite banner for the "Directors" ensemble of Parade the Circle. Yours to keep as a kite or wall hanging after the parade. Instructor, Robin VanLear assisted by guest artist Ali Pretty from London for the last two weeks of the class. Call ext. 462 to register by Wednesday, April 30

Highlights Tour 1:30 *CMA Favorites* Note: Gallery talks meet in the central lobby (outside the Asian galleries) during *Fabergé*

Gallery Talk 2:30 *Impressionism in America*. Vivian Kung

2 May/Friday

Highlights Tour 1:30 *CMA Favorites*

3 May/Saturday

Adult Studio Series Begins 10:30–4:00 *All-Day Drawing Workshops*. Three Saturdays, May 3, 10, and 17. Intensive classes for beginners to advanced students. Instructor, Sun-Hee Kwon. Fee $60 for the series; includes materials and parking. Call ext. 462 to register by Friday the 2nd

Workshop 1:00–4:00 *Parade Basics*. Artists help participants make masks, costumes, floats, and giant puppets using papier-mâché, cloth, and recycled materials. A workshop pass ($20/individual, $45/family) entitles you to attend basic workshops and more. Open to all ages; children under 15 must be accompanied by someone older. Registration fees include parade entry. Group rates and scholarship assistance available

Highlights Tour 1:30 *CMA Favorites*

4 May/Sunday

Film 1:30 *Al Leja (The Land of Leja)* (Syria, 1995, color, subtitles, 84 min.) directed by Ryad Chaia. A young married woman living in a Druze village in southern Syria in the 1940s takes steps to escape the stifling, paternalistic society that imprisons her. Cleveland premiere. $4 CMA members, $5 others

Gallery Talk 1:30 *Impressionism in America*. Vivian Kung (sign-language interpreted)

Workshop 2:00–5:00 *Parade Basics*. Fee; see Saturday the 3rd for details

5 May/Monday

Members Day 1:00–8:00 *Fabergé in America*

First Thursday (on Mondays during *Fabergé*) Curatorial consultation for members only, by appointment

6 May/Tuesday

Highlights Tour 1:30 *CMA Favorites*

7 May/Wednesday

Gallery Talk 1:30 *The Armory Show and Its Aftermath*. Saundra Stemen

Workshop 6:30–9:30 *Parade Basics*. Fee; see Saturday the 3rd for details

Film Double Feature 7:00 *Haifa* (The Netherlands, 1996, color, subtitles, 75 min.) directed by Palestinian filmmaker Rashid Masharawi, with Mohammad Bakri. Life in a Palestinian refugee camp is filtered through the eyes of a local fool in the new film from the director of *Curfew*. Cleveland premiere.

Tale of the Three Jewels (Belgium/Britain, 1995, color, subtitles, 100 min.) directed by Palestinian filmmaker Michel Khleifi. A 12-year-old Palestinian boy escapes his unhappy world by retreating into his imagination, where he embarks on a mystical quest for three diamonds. From the director of *Wedding in Galilee*. $4 CMA members, $5 others

8 May/Thursday

Organ Recital 12:00 *Karel Paukert*

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *The Armory Show and Its Aftermath*. Saundra Stemen

Music

The 1997–98 Gala Subscription Series will again feature performances by internationally acclaimed soloists and ensembles on Wednesday evenings from fall through spring. Watch your mailbox in mid-June for the 1997–98 concerts brochure.

We offer a free **Chamber Music Concert** on Sunday the 11th at 3:30 when the group *Myriad* performs works by Jolivet, Beethoven, and Wolf in the final concert of the ensemble's sixth season at the museum. Myriad is made up of principals and members of the Cleveland Orchestra and other talented local musicians.

Curator's Informal Noontime Organ Recitals are Thursdays the 8th, 15th, 22nd, and 29th, with our own curator of musical arts, *Karel Paukert.*

Also, a **Scholarship Benefit Concert for the Cleveland Music School Settlement** takes place here on Sunday the 11th at 7:30: *An Evening of Songs with Peter Schickele and David Dusing.* Tickets required; call the Music School Settlement at 421–0044.

The annual **Musart Society Meeting** is Wednesday the 14th at 5:30, with music and comments by the Cavani String Quartet (Musart members only).

Free admission unless indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information, call ext. 282.



The aptly named Myriad

9 May/Friday
Highlights Tour 1:30 *CMA Favorites*

10 May/Saturday
Workshop 1:00–4:00 *Parade Basics.* Fee; see Saturday the 3rd for details
Highlights Tour 1:30 *CMA Favorites*

11 May/Sunday
Gallery Talk 1:30 *The Armory Show and Its Aftermath.* Saundra Stemen
Workshop 2:00–5:00 *Parade Basics.* Fee; see Saturday the 3rd for details
Chamber Music Concert 3:30 *Myriad.* Codirectors Kathryn Brown and Yolanda Kondonassis have programmed works by Jolivet, Beethoven, and Wolf in the final concert of the ensemble's sixth season at the museum. Principals and members of the Cleveland Orchestra and other talented local musicians perform
Benefit Concert 7:30 *An Evening of Songs with Peter Schickele and David Dusing.* A scholarship benefit concert for the Cleveland Music School Settlement. Tickets required; call CMSS at 421–0044

13 May/Tuesday
Highlights Tour 1:30 *CMA Favorites*

14 May/Wednesday
Gallery Talk 1:30 *Tombs of Ancient China.* Marjorie Williams
Annual Musart Society Members Meeting 5:30. Business and pleasure featuring *The Cavani String Quartet.* All Musart members are welcome to attend. Concert with commentary followed by a reception; call ext. 284 for information
Workshop 6:30–9:30 *Parade Basics.* Fee; see Saturday the 3rd for details
Film 7:30 *The Night* (Syria/Lebanon/France, 1992, color, subtitles, 120 min.) directed by Mohamad Malas. Haunting saga of a young village boy living with his mother and disturbed father in the Golan Heights during the late 1930s and 1940s. Cleveland premiere. $4 CMA members, $5 others
Archaeology Lecture 8:00 *Monte Alban, Mexico.* Mark Winter

15 May/Thursday
Organ Recital 12:00 *Karel Paukert*
Highlights Tour 1:30 *CMA Favorites*
Gallery Talk 2:30 *Tombs of Ancient China.* Marjorie Williams

16 May/Friday
Highlights Tour 1:30 *CMA Favorites*

17 May/Saturday
Workshop 9:30–noon *Batik.* Join artist Ali Pretty from London and batik your own parade costume or banner. Fee for one outfit or banner: individuals $15 with parade workshop pass, $25 without pass; $5 each additional project
Family Festival of African Drum and Dance 10:30–12:30 and 2:00–4:00. Learn techniques of African drum and dance in workshops repeated in afternoon sessions. Craig Woodson and Baba David Coleman return to lead workshops on drum making and drumming (limit 60 per session); and Thiarra Sylla leads workshops on African dance (limit 50 per session; first come, first served; registration begins 30 min. before)
Stiltwalking Weekend Workshop 1:00–4:00. Try walking on stilts. Canadian parade artists Brad Harley and Rick Simon show you how. Free to all, priority to parade workshop pass holders; children must be at least 10 years old
Workshop 1:00–4:00 *Parade Basics.* Fee; see Saturday the 3rd for details
Highlights Tour 1:30 *CMA Favorites*





Parade the Circle marchers have many opportunities to prepare in museum workshops throughout May and early June.

Parade the Circle Preparations

Parade the Circle Celebration, the free community arts event presented annually by the museum and University Circle Incorporated, takes place June 14 this year. For six weeks prior to parade day, participants create their own costumes, masks, and floats at Cleveland Museum of Art public workshops or their own locations. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade. Celebration day also features entertainment and hands-on activities. Join the parade for $2 per person; for listing in printed program, register by Sunday, June 1.

Public Workshops
Hands-on, artist-assisted activities help you create your parade entry. A workshop pass ($20/individual, $45/family) entitles you to attend basic workshops and more. Workshops are open to all ages; children under 15 must be accompanied by someone older. Registration fees include parade entry. Group rates and scholarship assistance available.

Parade Basics
Artists help participants make masks, costumes, floats, and giant puppets using papier-mâché, cloth, and recycled materials.
Saturdays, May 3–June7, 1:00–4:00
Sundays, May 4–June 8, 2:00–5:00
Wednesdays, May 7–June 11, 6:30–9:30

Special Focus Workshops
Batik: Join artist Ali Pretty from London and batik your own parade costume or banner. Saturdays, May 17–June 7, 9:30–noon. For one outfit or banner, individuals $15 with parade workshop pass, $25 without pass; $5 each additional project.

Stiltwalking Weekend: Canadian parade artists Brad Harley and Rick Simon show you how to walk on stilts. Free, priority given to parade workshop pass holders; children must be at least 10 years old. Saturday, May 17, 1:00–4:00, and Sunday, May 18, 2:00–5:00.

More Stiltwalking Training: Had trouble mastering it in one weekend? Keep trying, Saturdays, May 24–June 7, 9:30–noon. Register during May 17–18 stilt weekend ($15/individual with pass, $25/individual without pass). Includes stilts, yours to keep after safety training.

For questions, to volunteer, or to register for Parade the Circle or workshops, call ext. 483 or stop in during any workshop.

The parade is sponsored by Metropolitan Savings Bank with generous support from the George Gund Foundation and the Ohio Arts Council.

METROPOLITAN
SAVINGS BANK

18 May/Sunday

Gallery Talk 1:30 *Tombs of Ancient China.* Marjorie Williams

Film Double Feature 1:30 *Tennessee Williams' South* (Canada, 1973, color, 90 min.) directed by Harry Rasky, with Tennessee Williams, Burl Ives, Jessica Tandy, et al. *Tennessee Williams: Orpheus of the American Stage* (USA, 1994, color, 90 min.) directed by Merrill Brockway, with Tennessee Williams.

Two documentaries projected from videotape paint a vivid picture of the great American playwright whose *The Glass Menagerie* will be produced by the Great Lakes Theater Festival between May 15 and June 1. Cosponsored by GLTF. Admission free

Workshop 2:00–5:00 *Stiltwalking.* See Saturday the 17th for details

Workshop 2:00–5:00 *Parade Basics.* Fee; see Saturday the 3rd for details

Family Express 3:00–4:30 *Masquerade.* African and Native American masks provide families with ideas for creating their own masks to wear now and later for Parade the Circle in June. Free drop-in workshop, no registration required

Drum and Dance Concert 3:30 *Iroko Drum and Dance Society.* Participants in Saturday's workshops join the finale

20 May/Tuesday

Highlights Tour 1:30 *CMA Favorites*

21 May/Wednesday

Gallery Talk 1:30 *A Graphic Odyssey: Romare Bearden as Printmaker.* Anita Peeples

Film Double Feature 6:15 *Stars in Broad Daylight* (Syria, 1988, color, subtitles, 115 min.) directed by Usama Muhammad. A wedding turns into a funeral in this potent dissection of patriarchal oppression and family and political violence. Cleveland premiere.

Cheb (France/Algeria, 1991, color, subtitles, 82 min.) directed by Rachid Bouchareb. A young Algerian man who has lived in France since childhood is deported to Algeria, where he is ostracized by his fellow countrymen. Cleveland premiere. $4 CMA members, $5 others

Workshop 6:30–9:30 *Parade Basics.* Fee; see Saturday the 3rd for details

Education

Lectures and Gallery Talks
On Wednesday the 14th, a **Guest Lecture** at 8:00 brings Mark Winter for an archaeology talk titled *Monte Alban, Mexico*. **Highlights Tours** are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

Hands-on Art
Aside from the plethora of parade-related activities, we offer two **Adult Studio Series.** From 9:30 to noon on four Thursdays, May 1–22, is *Batik* (fee $60 for the series). Learn the ancient art of batik in a new way. Using cold water dyes and painting instead of immersion techniques, participants will work on both cotton and silk, creating one personal item as well as a kite banner for the "Directors" opening ensemble of Parade the Circle. Yours to keep as a kite or wall hanging after the parade. Instructor, Robin VanLear. Call ext. 462 to register by April 29.

And from 10:30 to 4:00 on three Saturdays, May 3–17, is a series of *All-Day Drawing Workshops.* Intensive classes for beginners to advanced. Instructor, Sun-Hee Kwon. Fee, $60 for the series, includes materials and parking. Call ext. 462 to register by April 2.

A **Family Express** workshop on Sunday the 18th from 3:00 to 4:30 is *Masquerade*. African and Native American masks provide families with ideas for creating their own masks to wear now and later for Parade the Circle in June. Free drop-in workshop, no registration required.

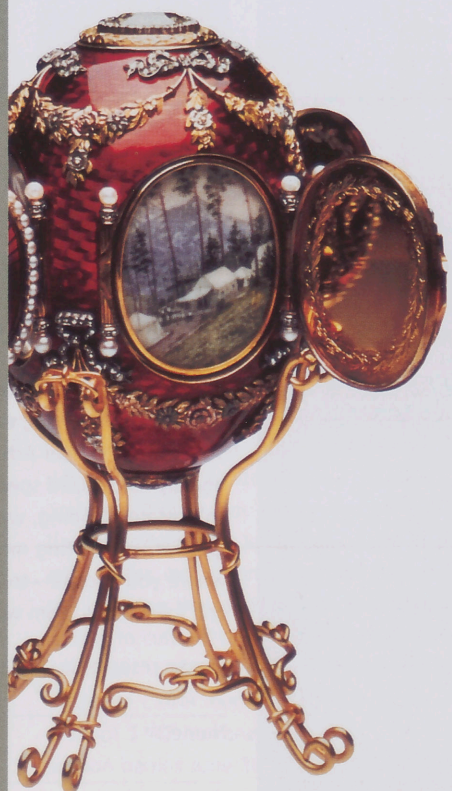
For information about **Teachers Workshops** offered throughout the year, call ext. 469.

Art on Feet
Catch the rhythm of parade season with our *Family Festival of African Drum and Dance*, an all-free weekend of sound and motion, Saturday and Sunday, May 17 and 18. Saturday workshops in drum making, drumming, and African dancing are 10:30–12:30 and 2:00–4:00. Space limited; first come, first served. On Sunday afternoon, *Iroko Drum and Dance Society* performs from 3:30 to 5:00—and participants from Saturday's workshops are encouraged to join in for the finale.

22 May/Thursday
Organ Recital 12:00 *Karel Paukert*
Highlights Tour 1:30 *CMA Favorites*
Gallery Talk 2:30 *A Graphic Odyssey: Romare Bearden as Printmaker.* Anita Peeples

23 May/Friday
Highlights Tour 1:30 *CMA Favorites*

24 May/Saturday
Workshop 9:30–noon *Stiltwalking.* In case you did not master it in one weekend, here is more opportunity to practice. Register during stiltwalking weekend May 17 and 18 ($15/individual with parade workshop pass, $25/individual without pass). Includes stilts, yours to keep after safety training
Workshop 9:30–noon *Batik.* Fee; see Saturday the 17th for details
Workshop 1:00–4:00 *Parade Basics.* Fee; see Saturday the 3rd for details
Highlights Tour 1:30 *CMA Favorites*



The Imperial Caucasus Easter Egg *(gold, silver, platinum, enamel, diamonds, seed pearls, rock crystal, ivory, before 1893, New Orleans Museum of Art: Matilda Geddings Gray Foundation Loan) opens to reveal views of the imperial hunting lodge at Abastuman.*

25 May/Sunday
Gallery Talk 1:30 *A Graphic Odyssey: Romare Bearden as Printmaker.* Anita Peeples
Film Double Feature 1:30 *Navigators of the Desert* (Tunisia/France, 1984, color, subtitles, 95 min.) directed by Nacer Khemir. Nothing is quite what it seems in this magical mirage of a movie about a young teacher at a desert school who is visited by legendary figures materializing out of thin air. "Masterful...Like a sand storm that, for an instant, borrows the shape of a story." *–Pacific Film Archive calendar.* Cleveland premiere.

The Greedy Ones (Syria, 1991, color, subtitles, 90 min.) directed by Raymond Boutros. Three brothers fight over shares of an inheritance in this drama that criticizes modern Syrian society. Cleveland premiere. $4 CMA members, $5 others
Workshop 2:00–5:00 *Parade Basics.* Fee; see Saturday the 3rd for details

27 May/Tuesday
Highlights Tour 1:30 *CMA Favorites*

28 May/Wednesday
Gallery Talk 1:30 *Manet, Monet, Whistler: Three Masterpieces.* Vivian Kung
Workshop 6:30–9:30 *Parade Basics.* Fee; see Saturday the 3rd for details

29 May/Thursday
Organ Recital 12:00 *Karel Paukert*
Highlights Tour 1:30 *CMA Favorites*
Gallery Talk 2:30 *Manet, Monet, Whistler: Three Masterpieces.* Vivian Kung

30 May/Friday
Highlights Tour 1:30 *CMA Favorites*

31 May/Saturday
Workshop 9:30–noon. *Stiltwalking.* Fee; see Saturday the 24th for details
Workshop 9:30–noon *Batik.* Fee; see Saturday the 17th for details
Workshop 1:00–4:00 *Parade Basics.* Fee; see Saturday the 3rd for details
Highlights Tour 1:30 *CMA Favorites*

To New Members

There is an amazing amount to learn at the Cleveland Museum of Art. To help you get the most out of your museum experience, we periodically run this column.

The museum owns more than 34,000 original works of art. What you see on view at any given time is only a portion of the collection. Many works of art are climate-sensitive and must be kept for most of the time in dark, humidity-controlled storage to preserve them for future generations. We also lend works to other institutions, and we periodically remove from display each work of art in the museum for protective treatment in our conservation laboratories. Typically, a few hundred new works are acquired every year; we display highlights of these acquisitions in gallery 103.

Accession numbers appear at the end of gallery labels and on captions for illustrations. They refer to the year in which that work of art was acquired (or accessioned) by the museum. For instance, a work numbered 1997.4 (such as the Rembrandt etching at the right) was the fourth work acquired in the year 1997. Just before the accession number is a **credit line,** which indicates how the work came into the collection—by gift or purchase. Even though some works of art share titles, change titles, or have no titles, each work in the museum has a unique accession number, so if you ever have a question about a certain work, make sure to have that number handy.

The galleries are arranged chronologically. If you start in gallery 201 (at the top of the stairs near the Museum Store), you can either go forward in time from the ancient Near Eastern works in gallery 202 and move generally clockwise through the museum, or take a right into gallery 243 and go back in time counterclockwise from our collection of contemporary art. The Asian galleries, located on the first and lower levels, have their own thematic organization.

Free maps of the galleries are available at information kiosks throughout the building. They describe generally what kinds of works of art are where and point out the various museum facilities.

Free highlights tours or gallery talks are offered at 1:30 every day and at selected other times. There is no better way to acquaint yourself with the museum collection than to drop in on one of these. Gather in the north lobby (or in the central lobby outside the Asian galleries during the last weeks of *Fabergé*) and an instructor from the education department will lead you on a 30- to 40-minute trip into the galleries, pointing out the most famous works in the collection (highlights tours) or concentrating on one particular theme. Check your *Members Magazine* or pick up our free monthly *Events* calendar at the museum.

Convening the Community

The CMA Strategic Plan defines us as "a museum 'for all the people' by placing the interests of its various communities... at the core of the museum's activities." Recent visits with more than 100 community leaders—from librarians to the clergy—have revealed a citywide eagerness to hear about our commitment to serving the citizens of Cleveland.

Partnerships are beginning to emerge with organizations such as the Girl Scouts, neighborhood recreation centers, and the Catholic Church, alliances we will nurture through collaborative programs. Watch for the appointment of a Community Advisory Council, a body which will help us *Convene the Community* for the next 30 months. Stay tuned!



Woman Bathing Her Feet in a Brook, *etching, 1658, by Rembrandt Harmensz Van Rijn (Dutch, 1606–1669), Leonard C. Hanna, Jr., Fund 1997.4*

Special Project Grant Awards

Every year the museum undertakes special projects that would not be possible without the generous support of area family and community foundations. Two recent grant awards resulted in publications that will serve our audiences for years to come. The Hershey Foundation supported *Looking Together, Introducing Young Children to the Cleveland Museum of Art,* written by the museum's Penelope Buchanan and designed for parents and teachers to use at the museum with children ages 3–7. *Looking Together* was two years in the making. Debbie Guren, president of the Hershey Foundation and an educational psychologist, participated in the critical field test portion of the process.

The Cleveland Foundation made it possible to publish the museum's *Catalogue of Photography* through grant awards that provided for research assistance and curatorial travel during the intensive multiyear preparation phase—not to mention the costs of the actual production of the book (nearly 500 pages with some 1,100 illustrations). Only with the Cleveland Foundation's help were we able to create this substantial publication, which will see decades of use both by the general public and the international scholarly community.

Wealth Preservation Seminar

The museum and the Cleveland Orchestra co-present a seminar for members and friends; it takes place at the museum, Tuesday, June 10, 1:30–3:30 pm. Thomas C. Rogerson, vice president of State Street Global Advisors and a nationally recognized speaker on financial and estate planning, will discuss strategies for transferring most wealth to where you choose—to family members and loved ones. Tom will provide a clear overview of the unified federal estate and gift tax structure, strategies for transferring wealth to family members, estate freezing techniques, property ownership issues, and the use of charitable and noncharitable trusts.

Free to CMA members, but you must register in advance by mailing or faxing the reply coupon below. You may also call Kate Sellers at ext. 154 with questions or to reserve a place.

Please reserve____ places at the Wealth Preservation Seminar on Tuesday, June 10.

Name(s)

daytime phone number

Founders Society and President's Circle

Membership in the **Founders Society** reflects an annual gift of $5,000 to $9,999. Every year, Founders Society members travel with curators to visit exhibitions and private collections in other cities (the destination was Phoenix this year). The annual Founders Society dinner features a speaker of national stature commenting on contemporary arts issues. Members receive all the benefits of the President's and Director's Circles.

Programming for the **President's Circle** is designed by board of trustees president Michael J. Horvitz; on May 20–21, members may attend one of two sessions (with breakfast or lunch) on the strategic plan. Members contribute $2,500 to $4,999 annually and receive all benefits of the Director's Circle. If you are interested in the Founders Society or President's Circle, call Diane M. Ruppelt, major gifts manager, at ext. 153.

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Down to the Fabergé Wire

Here is all the basic information on the *Fabergé* show, which closes May 11.

Tickets are free for members: Call Advantix at 216/241–6000 or 1–800/766–6048 ($1.95/ticket) or visit the members window at the box office (no fee).

Exhibition hours: Tuesdays, Thursdays, Saturdays, and Sundays, 10:00 to 6:00; Wednesdays and Fridays, 10:00 to 10:00. Last timed ticket issued one hour before closing. *Sorry, strollers cannot be allowed in this busy show.*

Members Monday: *The last one is May 5,* 1:00–8:00; Fabergé Tea Room (space limited, $14/person) and Museum Café and Store open all day.

Nonmember ticket prices: *Weekdays,* $7 adults; $6 senior citizens, students 12 and older; $4 children ages 6–11; $1 children 1–5. *Weekends,* $10/$7/$4/$1.

Recorded tour: $3 members, $4 all others.

As the show winds up, a **huge thanks** to all our *Fabergé* volunteers—members of the Womens Council, Young Friends, and museum staff, as well as museum members—who greeted visitors, answered phones, and performed all kinds of important tasks.

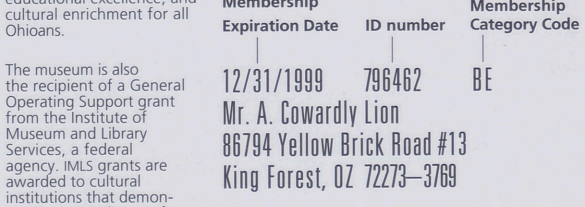
Finally, thanks to **Betsi Morris,** who steps down on May 13 as Information Desk chair after a year of sparkling good cheer and unflagging interest.

The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

How to Read That Mailing Label

One frequently asked question we encounter is "What do all those numbers and codes on my mailing label mean?" or queries to that effect. Actually, that label is full of useful information:



So if you have a membership question and you can't find your card, refer to the back of your *Members Magazine*.

Circle Sampler Summer Camps

The museum is collaborating with other University Circle institutions in a program called **Coming to Our Senses,** coordinated by the Cleveland Museum of Natural History. The "Circle Sampler Camp" is a series of one-week sessions during which the participants (kids in either grades 1–3 or grades 4–6) spend half a day doing hands-on learning activities at each of ten institutions, with the activities covering the range from scientific to artistic to cultural to musical. Call 231–4600, ext. 214 to register. CMA members enjoy the CMNH members 10% discount price of $197 per one-week session. First session begins June 16 (grades 1–3).

What's Ahead

This year's **Parade the Circle** will be Saturday, June 14, with workshops and events offered in the preceding weeks.

Summer Evenings will be back again, Wednesdays (and even some Fridays) between June 4 and the end of August with all manner of entertainment, fine relaxed dining in the courtyard, and of course, plenty of great art.

On June 22, we open ***Glass Today: American Studio Glass from Cleveland Collections,*** an unprecedented exhibition of works by contemporary artists working in the medium of glass. Private collections in Cleveland are especially strong. Admission will be free.

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The Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland, Ohio 44106–1797
Tel. 216/421–7340

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Admission to the museum is free

Telephone
216/421–7340
TDD: 216/421–0018
Museum Store
216/421–0931
Beachwood Place store
216/831–4840
Member Hotline
216/421–7340 x295
Web Site
www.clemusart.com

Gallery Hours
Tuesday, Thursday, Friday 10:00–5:45
Wednesday 10:00–9:45
Saturday 9:00–4:45
Sunday 1:00–5:45

New Gallery Hours as of May 13
Tuesday, Thursday, Saturday, Sunday 10:00–5:00
Wednesday and Friday 10:00–9:00
Closed Mondays, July 4, Thanksgiving, December 25, and January 1

Fabergé Hours
Tuesday–Sunday 10:00–6:00
Open late Wednesday and Friday to 10:00

Cafe Hours
10:00 until one hour before gallery closing

Museum Store Hours
Open during all regular and extended hours

Ingalls Library Members Hours
Tuesday–Saturday 10:00–gallery closing
Slide Library by appointment only

Print Study Room Hours
Tuesday–Friday 10:00–11:30 and 1:30–5:00

Parking
90¢ per half-hour to $7 max. in upper lot
$3.50 flat rate in parking deck
Free to senior citizens all day Thursday

Free with handicapped permit
$2.25 flat fee every Wednesday after 5:00
Rates include tax

For Visitors with Disabilities
Large-type brochure available in the north lobby. Borrow wheelchairs at the check room

Wheelchair access is via the north door
Free assistive listening system (ask at the north lobby check room) for films and lectures in the auditorium and recital hall

